

KEYSTONE

FLAT FINISH



Nature's Harmony

**PRIMARY
COLORS**



KEYSTONE VARNISH CO.
BROOKLYN, N.Y.

BOSTON, MASS.

CHICAGO, ILL.

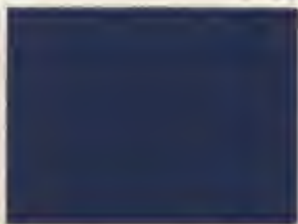
Keystona Primary Colors

KEYSTONA PRIMARY COLORS are offered to master painters, interior decorators, artists and to those who wish to create distinctive tints and colors according to individual preference, being particularly helpful in obtaining brilliant deep colors used in modern decorative effects as well as almost all tints and pastel shades required.

COLOR has three distinct attributes known as — hue, saturation, and luminosity.

HUE —

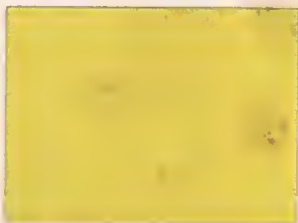
Hue defines the name of the color as expressed by the three primary colors: red, blue and yellow, in terms of which all other colors may be expressed.



PRIMARY BLUE

SATURATION —

By saturation is meant the freedom of the color from white. This characteristic is also known as purity or brilliancy.



PRIMARY YELLOW

LUMINOSITY—

By luminosity is meant the brightness of the color, or the intensity of the sensation.

Theoretically a mixture of Primary Red, Blue, and Yellow produces black. For practical purposes we have selected two reds, a blue and a yellow, which are approximately of equal strength and which when mixed in varying proportions will produce almost all desired colors and tints.



PRIMARY VERMILION

Illustrated at right are the KEYSTONA PRIMARY COLORS.



PRIMARY MAROON

How to use Keysto

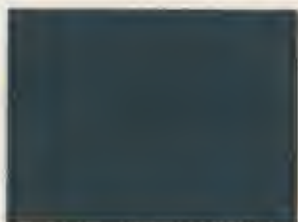
GREENS—by mixing varying proportions of Primary Blue and Primary Yellow, varying shades of green may be produced. As examples, it will be noted that four parts of Primary Yellow and one part of Primary Blue produces the shade shown.



Mixing equal parts of Primary Blue and Primary Yellow, will produce this shade.

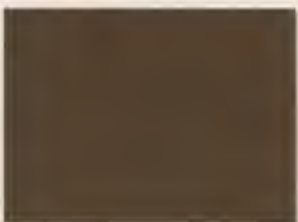


By mixing eight parts of Primary Blue and one part of Primary Yellow, this shade will be obtained.



OLIVE GREEN, as shown here, may be produced by mixing —

- 2 parts Primary Blue
- 2 parts Primary Yellow
- 1 part Primary Vermilion



YELLOWS and ORANGES—The chrome yellow shown is the result of a mixture of 40 parts of Primary Yellow and one part of Primary Vermilion. Increasing the amount of vermilion will deepen the shade of yellow to an orange. Addition of a small amount of blue, when vermilion is present, will reduce brightness of the color.



FLAT PAINTS always dry to a lighter shade than indicated by the is wet. In using deep colors it is an absolute necessity to follow previous flat coat. *PASTEL TINTS* are obtained by mixing small

na Primary Colors

ORCHIDS and PURPLES—Mixtures of Primary Maroon and Primary Blue together with white, will produce varying shades of orchids and purples. White is generally necessary to bring out practical shades. The color shown represents a mixture of two parts of Primary Maroon, three parts of Primary Blue and one part white.



REDS—Mixtures of Primary Maroon and Primary Vermilion, will produce deep reds—the more Maroon present the deeper the color.

BROWNS—Mixtures of Primary Blue, Primary Yellow and Primary Vermilion will produce various shades of brown. For example, the color shown represents a mixture of one part Primary Blue, one part Primary Yellow and two parts Primary Vermilion.



PINKS—Primary Maroon added to a large amount of white produces pinks with bluish undertone. Pinks with yellow cast may be produced by adding small amounts of Primary Vermilion to large amounts of white. Warmth of color can be adjusted by varying amounts of tinting with Primary Vermilion or Primary Maroon, and the addition of Primary Yellow.



BLACKS and GRAYS—An approximate black, shown by the accompanying color, may be produced by mixing four parts of Primary Blue and one part of Primary Vermilion. This is not an intense black, as such can only be obtained by beginning with a black pigment.



The addition of white to the black shown above, will produce a gray, illustrated by this color.

1 1 1

The warmth of the gray may be adjusted to the individual taste by the addition of more Primary Vermilion or perhaps Primary Yellow, to the above.



et paint. The final shade therefore should never be judged when paint
rections. Always prime and do not apply one coat of flat paint over a
mounts of the primary colors required with large amounts of white.

DIRECTIONS FOR APPLYING KEYSTONA FLAT FINISH

SEE that the surface to be finished is dry and free from all traces of grease or loose dirt. All woodwork should be sandpapered smooth. Metal work should be wire-brushed and all rust removed. Plaster walls should be prepared by cutting out all cracks and filling with putty made from KEYSTONA FLAT FINISH and whiting. Sandpaper all rough spots on plaster except sand-finish plastering.

Mix paint thoroughly. Pour off half the contents of can, mix remainder with flat paddle, then add part poured off, stirring meanwhile.

Do not coat wet plaster—permit it to dry first.

NEW OR PREVIOUSLY FLAT PAINTED PLASTER

PRIMING COAT—The priming coat should be a mixture of equal parts of KEYSTONA FLAT FINISH of the shade selected and KEYSTONA WALL PRIMING LIQUID, with a pint of turpentine added to each gallon. This should dry with a semi-gloss appearance. If burned or flat spots appear after 24 hours, touch these up with the same mixture and allow to again dry 24 hours.

FINISH COATS—After the priming coat is thoroughly dry, apply one or two coats of KEYSTONA FLAT FINISH reduced with sufficient turpentine to eliminate brush marks. This is approximately one quart per gallon of KEYSTONA FLAT FINISH. Allow at least 24 hours between coats.

METAL CEILINGS OR RADIATORS—Apply one or two coats of KEYSTONA FLAT FINISH thinned with sufficient turpentine to eliminate brush marks.

NEW WOODWORK—Coat all knots with shellac and apply a priming coat of a mixture of one quart linseed oil to the gallon of KEYSTONA FLAT FINISH. When dry apply one or more coats of KEYSTONA FLAT FINISH, thinned with sufficient turpentine to eliminate brush marks.

PREVIOUSLY PAINTED OR VARNISH WOOD SURFACES—Sandpaper the surface and proceed as for new woodwork.

WALL PAPER, WALL CLOTHS, Etc.—Follow directions for new plaster.

TO STIPPLE—Apply a final coat of KEYSTONA FLAT FINISH without thinning and allow to set slightly, and stipple.



COLOR VARIATIONS

All colors matched our standards when cards were made. Light, age or darkness affect color chips. Therefore there may be a slight variation in shade between our standards and the shades shown on this card. Only standard shades will be furnished.

The Decorative Department
of THE KEYSTONE VARNISH COMPANY will
be very glad to help you solve problems re-
quiring the production of particular shades
or problems requiring determination of
harmonious color schemes.



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